



INDIANA ARTS
COMMISSION
MAKING THE ARTS HAPPEN

On-Ramp Creative Entrepreneur Accelerator

ACCESSING OUTCOMES: 2018 PROGRAM REPORT

May 4, 2020

Minerva
FINANCIAL ARTS

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ABSTRACT

The inaugural On-Ramp program for emerging artists offered in 2018 by the Indiana Arts Commission (IAC) with curriculum provided by Elaine Grogan Luttrull of Minerva Financial Arts served 36 participants across the state of Indiana in a variety of creative disciplines. The program included a three-day entrepreneurship workshop, one-on-one support for participants in the two weeks following the workshop, and an opportunity to apply for and receive a one-year fellowship with project funding of up to \$2,000.

Following the program, participants reported an increase in overall **empowerment**, as measured by a series of twenty-two (22) aspirational statements of creative empowerment. We found highly significant results ($p < 0.001$) in the reported change for twelve of the statements, and significant results ($p < .05$) for three additional statements.

Participants also reported **increased knowledge** of key areas of entrepreneurship following the program, plus **increased action taken** in those areas. Participants reported **higher feelings of control** over those areas of entrepreneurship, and **increased their use of metrics to track results** in each area.

This report summarizes the program, its desired outcomes, and the actual results from four separate measurement points:

- Before the three-day workshop.
- Immediately after the workshop.
- Six months following the workshop.
- One year following the workshop.

Overall, the program was a success. Participants built business knowledge and skills that were sustained for the year following the workshop, as supported by survey data. The participants also built support networks among themselves, the IAC, and other creative individuals across the state, supporting the community engagement focus of the IAC. And the IAC successfully awarded \$51,605 to participants to put their learning and community engagement immediately into action.

For questions about this report, the On-Ramp program, or the curriculum, please contact Anna Tragesser (ATragesser@iac.in.gov) or Elaine Grogan Luttrull (ELuttrull@MinervaFinancialArts.com).

ASSESSING ON-RAMP 2018: PROGRAM OUTCOMES

The inaugural On-Ramp workshop was held from May 18, 2018 through May 20, 2018 in Madison, Indiana. Thirty-six (36) participants were selected from 101 applicants to participate in the program, which was offered free of charge to participants by the Indiana Arts Commission (IAC).

Program Outcomes

The program's three main outcomes were to:

1. Build business knowledge and skills in the participants, all of whom were emerging visual, performing, literary, media, or craft artists based in Indiana.
2. Build support networks among participants themselves, and between participants and experienced artists and supporters within Indiana.
3. Put knowledge, skills, and networks into action through a fellowship application.

The program achieved these outcomes as follows.

Outcome 1: Build business knowledge and skills.

We observed statistically significant short- and long-term growth in 15 of the 22 Statements of Creative Empowerment. We also observed statistically significant short- and long-term growth in all four areas of the KAIR Index (Knowledge, Action, Intention, and Results). That is, a statistically significant number of individuals reported increasing their knowledge, actions, sense of control, and use of metrics in key areas of entrepreneurship.

Outcome 2: Build support networks.

40 members joined the closed Facebook group for the 2018 cohort, and in the year following the program, they shared over 225 posts. Fifteen (15) participants (~41%) reunited at the follow-up Indiana Homecoming event held on October 18 and 19 of 2018 in Fort Wayne at the Indiana Arts Campus. IAC offered participants a full scholarship to attend Homecoming, plus a travel stipend.

Additionally, participants shared these quotes, specifically about the community they built as part of the program:

- "It was motivating to hear about how other artists got their start."
- "Loved the lunch panels and thought they were very valuable."
- "I made valuable new connections with fellow participants."
- "I have... a renewed investment in the Indiana art community."
- "I had an incredible time connecting with other artists from across Indiana that come from different backgrounds and have different pursuits. It was inspiring to know that they all had the same passion for making a full-time career out of their art."
- "The other artist where invaluable and talking to artist that where already big in the industry was fantastic."



Outcome 3: Put knowledge, skills, and community into action.

Participants completed 26 successful On-Ramp fellowship applications as part of the program (76.4% success rate).

Participants reported being very satisfied with the program overall, reporting,

- “It was above and beyond what I hoped it would be! I feel like I have a solid understanding of what it takes to be a business-savvy artist, as well as a renewed investment in the Indiana art community.”
- “This should be a course that every professional artist in Indiana (and beyond) has the opportunity to attend. Elaine is beyond valuable and accessible, unreal how knowledgeable and understanding she is at answering concerns and questions, and the staff were extremely helpful - especially Paige Sharp and Anna Tragresser.”
- “It was THE most well-planned/ executed professional development experience I’ve ever attended, and I’ve gone to 3-5, every year, for the past 15 years.”

For a full list of feedback quotes from the program, see Appendix IV.

ABOUT THE ON-RAMP PROGRAM

The curriculum was divided into seven (7) modules presented by the instructor, Elaine Grogan Luttrull, over the three-day period. Objectives for each module and its timing are presented below. (For the full program schedule and biographical information of the instructor, IAC organizers, and guests, see Appendices I and II, respectively.)

| Module Overview | |
|---|-------------------------------|
| <i>Module 0: Program Overview</i> | <i>5/18/18, 10:15 – 10:45</i> |
| Objectives | |
| <ul style="list-style-type: none">• Establish group parameters and ground rules.• Consider your own financial experiences.• Begin thinking about key metrics to quantify “success.” | |
| <i>Module I: What Do You Do Well?</i> | <i>5/18/18, 10:45 – 12:30</i> |
| Objectives | |
| <ul style="list-style-type: none">• Define the unique attributes of your creative practice in a concise, clear statement.• Organize creative opportunities into a portfolio career.• Review effective goal-setting practices. | |
| <i>Module II: Whom Do You Serve?</i> | <i>5/18/18, 2:00 – 5:00</i> |
| Objectives | |
| <ul style="list-style-type: none">• Identify characteristics of an ideal customer and connect that to your creative value.• Describe the customer acquisition cycle and set realistic customer goals for each category.• Research competitors at each level of customer analysis to complete a competitive analysis.• Consider metrics for community engagement. | |
| <i>Module III: What Do You Need?</i> | <i>5/19/18, 9:00-11:30</i> |
| Objectives | |
| <ul style="list-style-type: none">• Describe business and creative needs and organize them into three major categories: Process, Property, and People.• Describe strategies for engaging with partners and players.• Articulate protection needs and strategies. | |

| | |
|---|------------------------------|
| <i>Module IV: What Does It Cost?</i> | <i>5/19/18, 1:00 – 4:00</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Identify and research costs associated with your own creative entrepreneurial process. • Build a budget to capture and record those costs in a relevant way. • Articulate contingency plans for unexpected financial events (good and bad). | |
| <i>Module V: How Do You Monetize It?</i> | <i>5/20/18, 9:00 – 12:30</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Identify “who pays” for the value you deliver, especially if you serve both direct and indirect customers. • Articulate a funding plan that maximizes diversified revenue. • Define achievable revenue goals that support creative goals. | |
| <i>Module VI: Talking the Talk</i> | <i>5/20/18, 1:30 – 3:30</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Gather your research, exercises, and findings for the week into a coherent business plan, strategy document, or project proposal. • Identify 3-5 metrics to measure success. • Enhance your business communications with illustrations, graphs, and visual representations. • Identify top mistakes funders report when reviewing proposals. • Articulate personalized next steps and follow-ups. | |



Additional Program Information

Each day included a lunch break featuring a panel of artists and supporters from the state. The panelists and the discussion questions were chosen intentionally by IAC to provide real-world examples of the topics discussed during the modules. Discussions were moderated by IAC.

The program also included optional work time (two hours) and office hours (three hours) in which participants could meet with the team from IAC or the instructor to review questions, to work on assignments, to prepare the fellowship application, or to complete any other tasks.

There were extracurricular activities provided as part of the workshop, including an artist-led show-and-tell event where participants shared their creative work with each other, a hike in a nearby state park, an optional yoga class, and a social event, led by a local host.

Following the three-day workshop, participants were invited to meet for a thirty-minute one-on-one session with the instructor to review questions from the workshop. Thirty-three (33) participants took advantage of these meetings during the two-week period immediately following the workshop from May 22 through May 30, 2018.

Participants were invited to submit an application to receive funding of up to \$2,000 for a project that would advance their careers and support their efforts to engage communities. The deadline for this application was May 30, 2018. Thirty-four (34) participants submitted applications, and twenty-six (26) fellows received funding from IAC totaling \$51,605.

Funding was disbursed in two payments, one in August of 2018 and one in August of 2019. Funding for projects ranged from \$1,655 to \$2,000, and fellows were required to submit a final report on their projects to the Indiana Arts Commission in July of 2019. (See Appendix III for the list of funded projects.)

ABOUT THE DATA COLLECTION

Participants were asked to complete a survey at four points during the On-Ramp experience: Before the workshop, immediately following the workshop, six months after the workshop, and one year after the workshop. The same survey questions were asked at each survey point.

Because we anticipated an immediate increase in these metrics following the workshop, we assessed at six months and one year following the workshop as well to determine whether the effects of the workshop were sustained.

Thirty-seven (37) responses were recorded between May 7, 2018 and May 18, 2018, before the workshop, and the responses were coded with a control number. (There were only thirty-six participants in the program, but one participant submitted two responses. Her second submission was discarded.)

Thirty-three individuals completed the survey immediately following the workshop between May 24, 2018 and June 6, 2018. Twenty-six individuals completed the survey six months following the workshop between November 15, 2018 and December 11, 2018. Twenty individuals completed the survey one year following the workshop between June 18, 2018 and September 25, 2018. At each point, the surveys were coded with matching control numbers so responses could be analyzed at the individual level.

In total, we received fourteen usable surveys (n=14) and these surveys formed the basis for our conclusions. We excluded individuals for whom four data points were not available. Obviously, a relatively small sample size is a limitation of this study, and we expect the number of responses to increase in future years and the program continues.

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DUAL METRICS

Overall, we wanted to see if participants felt more empowered following the workshop, and we defined “empowered” by a series of twenty-two (22) statements, the Statements of Creative Empowerment drafted by the instructor. Each statement is intentionally aspirational, meaning it represents an ideal version of what someone who is fully empowered might say. The aspirational nature of each statement means it is unlikely someone would have responded at the highest end of the scale before the On-Ramp program.

Each statement aligns with one of eleven content area of entrepreneurship, and we invited participants to self-assess their knowledge, habits, control, and use of metrics in those areas using the KAIR Index. Respondents were presented with the eleven areas of entrepreneurship and self-reported their:

- Knowledge, that is, how knowledgeable they felt in each area. They were offered four options: Clueless, Somewhat Knowledgeable, Pretty Informed, and Expert.
- Actions, that is, how often they take action in each area. They were offered five options: Never, Rarely, Sometimes, Usually, and Always.
- Intention, that is, how much control they felt they had over each area. They were offered four options: None, A Little, Some, and Enough.
- Results, that is, how often they used metrics to track results in each area. They were given five options: Never, Rarely, Sometimes, Usually, and Always.

Both the Statements of Creative Empowerment and the KAIR Index supported the measurement of Outcome 1: Build Business Knowledge and Skills. The statements aligned with areas of entrepreneurship, which in turned aligned with content modules of the workshop.

Further discussion of both the Statements of Creative Empowerment and the KAIR Index follows.

CONTENT MAP
MODULES TO KAIR INDEX COMPONENTS TO STATEMENTS

| Module | KAIR Topic | Statement of Creative Empowerment | |
|----------------------------|---|--|--|
| I: What Do You Do? | Defining Value | 1 | I define personal, professional, and creative goals. And I achieve them. |
| | | 2 | I can articulate clearly what I do and why I am the most capable person of doing it. |
| | | 22 | I am capable of learning and growth, and I am not afraid of what I don't know. |
| II: Whom Do You Serve? | Identifying Customers | 3 | I know who I serve and I have a good understanding of what they value about my work. |
| | Communicating with Customers (Marketing Strategy) | 4 | I know how to reach those I serve (customers or clients) consistently and effectively, based on metrics that make sense for my business. |
| | | 5 | I maintain relationships with my customers or clients regularly through effective communications that add value to the customer experience. |
| III: What Do You Need? | Identifying Allies & Partners | 17 | I have identified key partners and players within my industry (and related industries), and I communicate with them regularly. |
| | Communicating with Allies & Partners | 18 | I proactively manage the most important business relationships by providing updates and meeting with partners and players regularly. |
| | Identifying Key Resources | 20 | I have identified key resources necessary for my business. |
| | Protecting Assets and Creativity | 9 | I strategically manage and protect my creative and business assets. |
| 10 | | I am confident in the entity type I have chosen for my business, and I know when it makes sense to reevaluate that choice. | |
| IV: What Does It Cost? | Managing Expenses | 6 | My business spending reflects my values, and I make intentional choices about what I spend. |
| | | 8 | I proactively build and update budgets that are consistent with my overall goals, and I revisit them regularly. |
| | | 11 | I feel good about strategically managing debt and borrowing when it makes sense to do so. |
| | | 14 | My business budget includes allocations for my own time and experience, plus tax obligations and reinvestment in the business based on my long-term goals. |
| | | 16 | I incorporate tax awareness into my financial system, and I have a good understanding of how taxes work. |
| V: How Do You Monetize It? | Generating Revenue | 8 | I proactively build and update budgets that are consistent with my overall goals, and I revisit them regularly. |
| | | 13 | I advocate for myself (and sometimes others) to ensure what I earn reflects the value of my skills and experiences. |
| | | 15 | I have developed a diversified revenue strategy that makes use of my own strengths and opportunities. |
| VI: Talking the Talk | Planning for Uncertainty | 7 | My calendar reflects my priorities, and I make intentional choices about how I spend my time. |
| | | 12 | I have a sufficient amount of money saved in an emergency reserve fund if something goes wrong. |
| | | 19 | I proactively manage the most important personal relationships in my life by balancing personal and professional obligations. |
| | | 21 | I track 3-5 key metrics that let me know how I am doing. |

STATEMENTS OF FINANCIAL EMPOWERMENT

We presented the statements of financial empowerment to the participants and invited them to respond to each statement on a Likert-style scale from 1 to 6. Responses of 1 indicated they strongly disagreed with the statement and responses of 6 indicated they strongly agreed with it. We collected responses at four data points, prior to the workshop (V0), immediately following the workshop (V1), six months after the workshop (V2), and one-year following the workshop (V3).

Responses to 21 of the 22 statements increased from before the workshop to one year following the workshop, indicating individuals felt more empowered overall. These results held from a statistical perspective as well. We found a highly significant ($p < 0.001$) change in twelve statements from the pre-workshop values (V0) to the one-year post-workshop values (V3). That is, there is a less than 1 in 1,000 chance that the results we saw (the increased agreement with the statement) was random.

We found an additional three statements with a significant change ($p < 0.05$) after one year. The change in responses for the remaining seven statements was not statistically significant one year later (although we did see an increase in six of the seven remaining statements).



The results in the following table are presented in decreasing order of significance (i.e., increasing p-value) based on the one-year post-workshop results for the statements that had a highly significant change.

STATEMENTS WITH HIGHLY SIGNIFICANT RESULTS

The weighted average response overall was 3.22 before the workshop. It increased to 4.45 immediately following the workshop, and it continued to increase during the six months following the workshop. The average response after six months was 4.68, and this average held one year after the workshop.

In looking at the statements on an individual level, the long-term (one-year) change in weighted average response was greater than two points for five statements. The four bars on the charts below show the number of participants who indicated each level of confidence. (Recall that one is strong disagreement with the statement; six is strong agreement with the statement.) We'd hoped to see the bars shifting from lower responses from the pre-workshop survey (green bars) to higher responses from the post-workshop survey (blue bars) and the six-month and one-year post-workshop surveys (gold bars and dark green bars).



Lastly, we looked at the number of participants who answered “5” or “6” in response to each statement. (Recall that 6 was the highest end of the scale, indicating strong agreement with each statement.) We saw an increase for 21 statements, with increases ranging from five to nine participants (out of n=14).

STATEMENTS OF CREATIVE EMPOWERMENT

Full p-value data is presented in Appendix V.

| Statements of Empowerment | P-Value (V0 to V1) | Significance | P-Value (V0 to V2) | Significance | P-Value (V0 to V3) | Significance |
|---|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|
| 14 My business budget includes allocations for my own time and experience, plus tax obligations and reinvestment in the business based on my long-term goals. | 2.52676E-11 | Highly Significant | 2.16178E-10 | Highly Significant | 1.5264E-11 | Highly Significant |
| 15 I have developed a diversified revenue strategy that makes use of my own strengths and opportunities. | 1.6449E-06 | Highly Significant | 1.31273E-10 | Highly Significant | 2.13122E-10 | Highly Significant |
| 21 I track 3-5 key metrics that let me know how I am doing. | 6.59292E-09 | Highly Significant | 1.00108E-08 | Highly Significant | 8.12529E-09 | Highly Significant |
| 8 I proactively build and update budgets that are consistent with my overall goals, and I revisit them regularly. | 7.21424E-06 | Highly Significant | 7.95324E-06 | Highly Significant | 2.29936E-08 | Highly Significant |
| 12 I have a sufficient amount of money saved in an emergency reserve fund if something goes wrong. | 0.000341592 | Highly Significant | 2.5791E-06 | Highly Significant | 1.2604E-07 | Highly Significant |
| 18 I proactively manage the most important business relationships by providing updates and meeting with partners and players regularly. | 2.23101E-05 | Highly Significant | 3.35629E-06 | Highly Significant | 1.67718E-07 | Highly Significant |
| 11 I feel good about strategically managing debt and borrowing when it makes sense to do so. | 0.003371619 | Significant | 0.000434717 | Highly Significant | 6.17105E-07 | Highly Significant |
| 19 I proactively manage the most important personal relationships in my life by balancing personal and professional obligations. | 0.008350206 | Significant | 5.6327E-05 | Highly Significant | 6.71574E-06 | Highly Significant |
| 20 I have identified key resources necessary for my business. | 1.33001E-06 | Highly Significant | 9.53525E-09 | Highly Significant | 7.12096E-06 | Highly Significant |
| 16 I incorporate tax awareness into my financial system, and I have a good understanding of how taxes work. | 9.92075E-10 | Highly Significant | 1.51829E-05 | Highly Significant | 1.06475E-05 | Highly Significant |
| 17 I have identified key partners and players within my industry (and related industries), and I communicate with them regularly. | 8.37738E-06 | Highly Significant | 1.44042E-06 | Highly Significant | 1.42363E-05 | Highly Significant |
| 9 I strategically manage and protect my creative and business assets. | 2.02681E-05 | Highly Significant | 0.000472818 | Highly Significant | 0.000180148 | Highly Significant |
| 10 I am confident in the entity type I have chosen for my business, and I know when it makes sense to reevaluate that choice. | 0.028059069 | Significant | 0.00269103 | Significant | 0.009098391 | Significant |
| 6 My business spending reflects my values, and I make intentional choices about what I spend. | 0.038959919 | Significant | 0.045204757 | Significant | 0.029050347 | Significant |
| 4 I know how to reach those I serve (customers or clients) consistently and effectively, based on metrics that make sense for my business. | 3.87802E-06 | Highly Significant | 0.000526603 | Highly Significant | 0.03113006 | Significant |

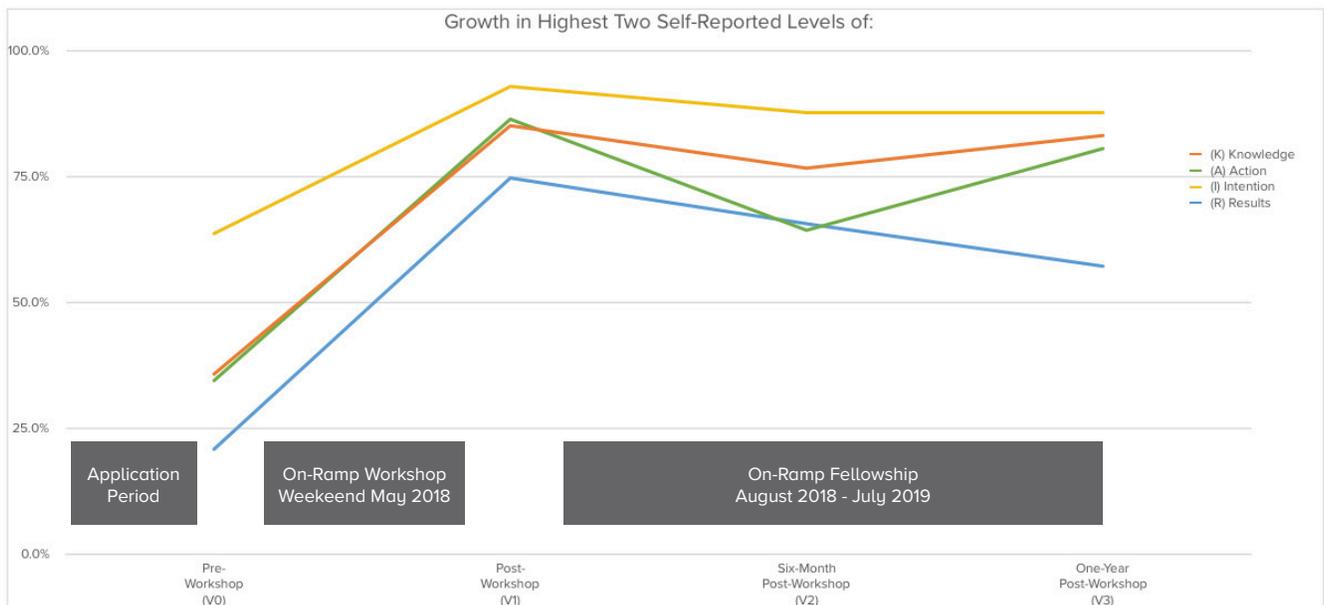
KAIR INDEX

The next reporting tool we used was the KAIR Index, which measures growth in knowledge (K), actions (A), intention or control (I), and results or metrics (R). We wanted to understand if the program increased participants' knowledge of financial topics, the actions they took to support their creative careers, the amount of control they felt they had over certain business areas, and whether or not they used metrics to measure business success.

To do this, we asked participants to assess their own knowledge, action, control, and metrics in eleven (11) key business areas that were covered as part of the workshop (and that tied into the statements of creative empowerment) discussed previously. As with the Statements of Creative Empowerment, the instructor created this metric to track changes over time.

We saw substantial growth in each area from levels reported before the workshop to levels reported immediately after the workshop. We also saw some moderate “losses” in the six months following the workshop (part of the fellowship period), especially in the areas of action and metrics. The loss in knowledge and control was less substantial, indicating participants retained the learning they experienced during the weekend, but perhaps struggled to maintain some of the habits they hoped to develop.

It is worth noting, however, that the growth from pre-workshop levels (V0) to six-month post-workshop levels (V2) was substantial in each area, even considering the “lost” knowledge, actions, intention, and results reported at the six-month mark.



After one year, the self-reported action gains had increased nearly to the level we observed immediately after the workshop, suggesting **time and ongoing support contributes to sustaining habit changes**. After one year, the change in self-reported use of metrics continued to decline, so this is an area where we will provide additional support to future cohorts. Note the change in use of metrics before the workshop to one year following the workshop was still a statistically significant increase, indicating the program was effective.

Knowledge Change

We asked participants how knowledgeable they felt in eleven key business areas at each survey point. This is what they said:

The starting knowledge was highest in communicating with customers and managing expenses, with 71.4% and 57.1% of participants reporting they were “pretty informed” or “expert” in these areas.

85.1% of participants reported feeling “pretty informed” or “expert” in all key business areas immediately following the workshop, compared with 35.7% who reported feeling those levels before the workshop.

The biggest knowledge gains immediately following the workshop were in:

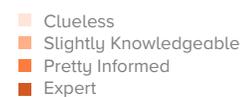
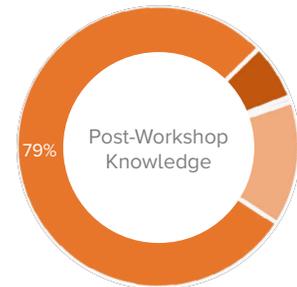
- Defining value.
- Identifying key resources.
- Identifying allies and partners.

Overall, we wanted to know whether or not the knowledge gains were “sticky.” That is, did participants still feel knowledgeable following the workshop?

Six months after the workshop, most of the knowledge gains had stuck. 76.6% of participants reported feeling “pretty informed” or “expert” in all business areas after six months. Knowledge gains continued to increase in identifying customers, communicating with customers, and communicating with allies and partners, while knowledge gains in other areas dropped off a bit, specifically in:

- Marketing strategy.
- Protecting assets and creativity.
- Planning for uncertainty.

Even with the retention “leaks” in these areas, overall knowledge in marketing strategy, protecting assets and creativity, and planning for uncertainty increased by 14.3%, 35.7%, and 28.6% from pre-workshop levels to six-month post-workshop levels, respectively.

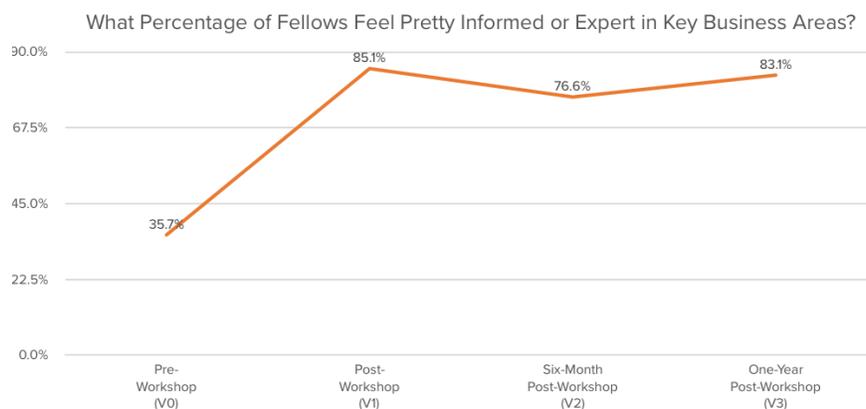




Overall, we wanted to know whether or not the knowledge gains were “sticky.” That is, did participants still feel knowledgeable following the workshop? We looked at the percentage of respondents who reported feeling “pretty informed” or “expert” in key business areas at each survey point.

One year later, 83.1% of participants reported feeling “pretty informed” or “expert” in all business areas. Although some of the knowledge gains were “lost” in the six months following the workshop, they were regained with practice and experience in the second six months following the workshop. The biggest sustained gains from pre-workshop (V0) levels to one-year post-workshop levels (V3) were in:

- Defining value.
- Identifying allies and partners.



Action Change

We also asked participants how often they took action in key business areas at each survey point. This is what they said:

The biggest action gains immediately following the workshop were in:

- Communicating with allies and partners.
- Defining value.
- Identifying key resources.
- Protecting assets and creativity.

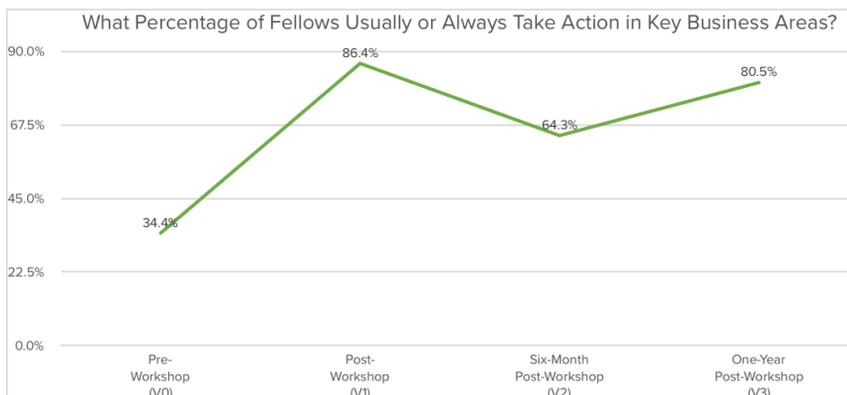
In looking at this data a bit more deeply, we wanted to know if the action gains immediately following the workshop would be retained by the participant. Would participants still report positive action changes six months and one year after the workshop?

The answer is yes, although these action changes took longer to stick. Six months following the workshop (V2), those reporting they “always” or “usually” took action in key business areas decreased in each of the eleven areas when compared with responses immediately after the workshop (V1). (There were still gains in each area compared with pre-workshop levels (V0).)

By one year after the workshop, nearly all of the gains had been recovered. Immediately after the workshop (V1), 86.4% of participants reported “always” or “usually” taking action in key business areas. But six months following the workshop (V2), only 64.3% of the responses fell in these two categories. (To be clear, however, this is still a substantial increase over the percentage of responses that fell in these categories before the workshop, which was 34.4%.) After one year, 80.5% of the answers were in these two categories, suggesting the action gains recovered, but that they took a bit more time to do so.



- Rarely
- Sometimes
- Ususally
- Always



Control Change

We asked participants how much control they felt they had over key business areas at all four survey points. This is what they said:



■ None
■ A Little
■ Some
■ Enough

No one reported having no control immediately after the workshop, and the percentage of people who reported only having a little control shrunk noticeably.

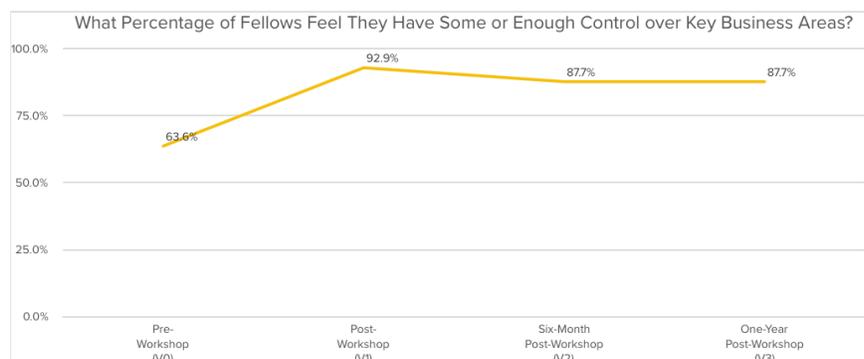
The biggest control gains immediately following the workshop were in:

- Defining value.
- Identifying allies and partners.
- Communicating with allies and partners.
- Managing expenses.
- Marketing strategy.
- Identifying key resources.

Six months following the workshop, control gains continued, particularly in:

- Identifying customers.
- Protecting assets and creativity.

In terms of the overall control trend, we looked at the total percentage of participants reporting “Enough” or “Some” control in each key business area, the highest two response options. Before the workshop (V0), 63.6% of the responses were in these two categories. Immediately following the workshop, 92.9% of responses were in these two categories. At the six-month mark (V2), 87.7% of responses were in these categories, and the same percentage fell in these categories **after one year** (87.7%). Interestingly, the mixture of “enough” and “some” changed, but the total percentage remained the same.



Results Change

Lastly, we asked participants whether they measured results in key business areas at each survey point. To be clear, this is only whether or not they measure results, not whether the results have increased or decreased. This is what they said:

The biggest gains in the use of metrics immediately following the workshop were in:

- Communicating with allies and partners.
- Protecting assets and creativity.
- Marketing strategy.

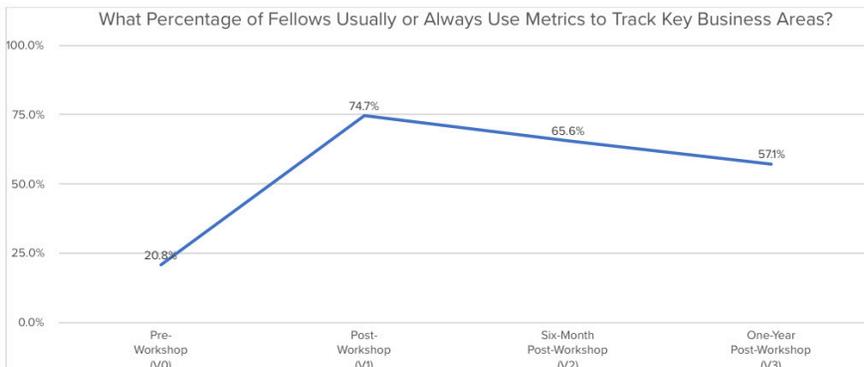
Six months later, we saw continued increases in the use of metrics in:

- Defining value.
- Identifying customers.

Overall, the use of metrics increased during the one year period the most in:

- Marketing strategy.
- Protecting assets and creativity.

Before the workshop, only 20.8% of responses to the question, “How often do you use metrics to track key business areas?” were in the top two response categories (“always” or “usually”). Immediately following the workshop, 74.7% of responses were in these categories. After six months, 65.6% of responses were in these two categories, and one year later, only 57.1% of responses were. (Of course, 57.1% is still substantially more than the 20.8% of responses that fell in these two categories before the workshop.) This is the only area of the KAIR Index where the percentage of responses in the top two categories continued to decrease between six months and one year following the workshop. For the other three areas, responses actually increased between the six-month and one-year marks.



- Rarely
- Sometimes
- Usually
- Always

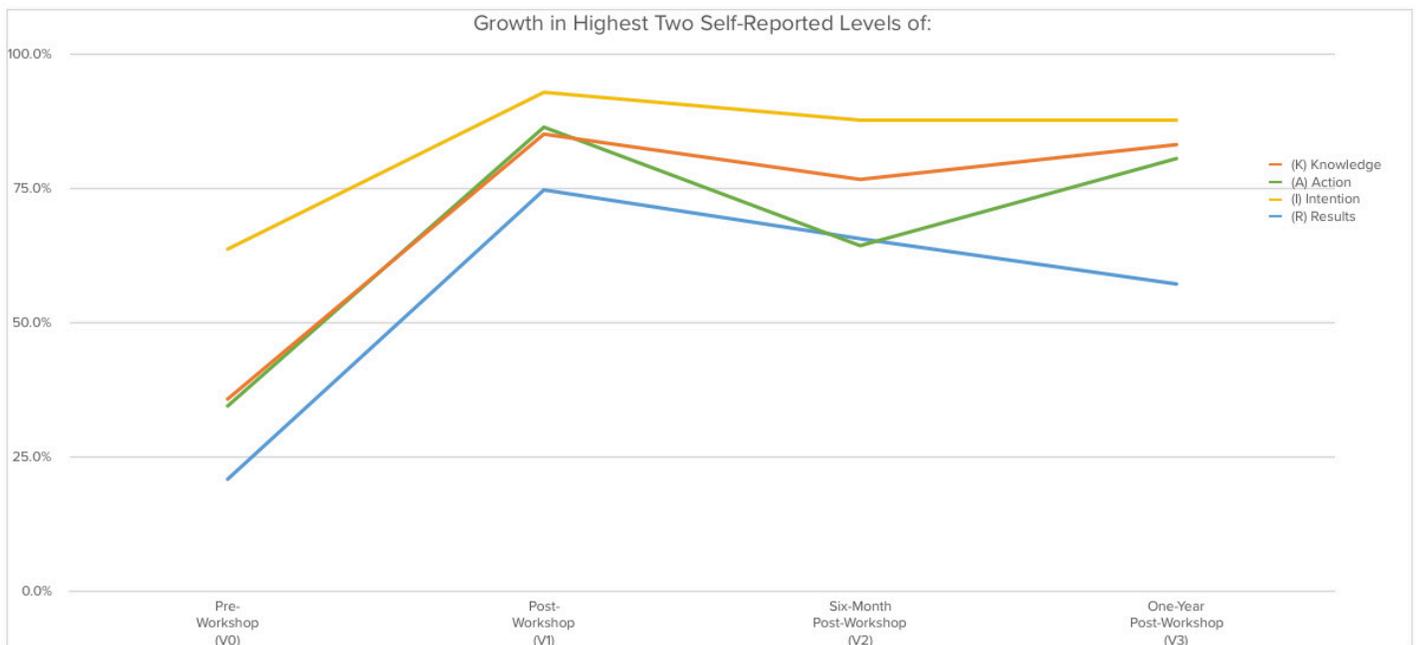


We don't know why this is. It could be because participants identified the most crucial metrics to pay attention to and ignored the rest; it could be because tracking metrics is more labor intensive than retaining knowledge. It could also be because this is a relatively small sample size, and the usefulness of metrics varied.

KAIR Summary

In any case, however, the overall increase in knowledge, action, sense of control, and use of metrics increased for the participants in this first cohort. And the increases didn't just last for a week or two following the workshop; they were sustained for the one-year fellowship period.

The full details of the KAIR Index responses are included in Appendix VI.





CONCLUSION

Overall, the inaugural On-Ramp program offered by the Indiana Arts Commission in 2018 was a success. Thirty-six participants built business knowledge and skills that were sustained for the year following the workshop, as supported by survey data. The participants also built support networks among themselves, the IAC, and other creative individuals across the state. And the IAC successfully awarded \$51,605 to participants to put their learning and community engagement immediately into action.

The workshop curriculum was carefully designed to support creative individuals with their entrepreneurial efforts by increasing their overall knowledge, actions, intention, and use of metrics to track results. These increases led to an increase in overall empowerment, as measured by increasing agreement with a series of twenty-two aspirational statements.

The workshop itself was followed by one-on-one support from the instructor and the IAC, plus a one-year fellowship, which included project funding of up to \$2,000 for fellows and – we suspect – contributed to the sustained growth participants demonstrated for the year following the workshop.

Results from the second iteration of the On-Ramp program show equal promise, and the program continues to evolve to best serve the objectives of the Indiana Arts Commission and Hoosier creatives overall.

APPENDIX I
On-Ramp 2018 Program Schedule

| | |
|---|-------------------------------|
| Day 1 Curriculum | |
| <i>Arrive & Welcome</i> | <i>5/18/18, 9:30 – 10:15</i> |
| <i>Module 0: Program Overview</i> | <i>5/18/18, 10:15 – 10:45</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Establish group parameters and ground rules. • Consider your own financial experiences. • Begin thinking about key metrics to quantify “success.” | |
| <i>Module 1: What Do You Do Well?</i> | <i>5/18/18, 10:45 – 12:30</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Define the unique attributes of your creative practice in a concise, clear statement. • Organize creative opportunities into a portfolio career. • Review effective goal-setting practices. | |
| <i>Lunch & Panel</i> | <i>5/18/18, 12:30 – 2:00</i> |
| <i>Module II: Whom Do You Serve?</i> | <i>5/18/18, 2:00 – 5:00</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Identify characteristics of an ideal customer, and connect that to your creative value. • Describe the customer acquisition cycle and set realistic customer goals for each category. • Research competitors at each level of customer analysis to complete a competitive analysis. • Consider metrics for community engagement. | |
| <i>Work Time</i> | <i>5/18/18, 5:00 – 6:00</i> |
| <i>Dinner, Relax & Clifty Inn</i> | <i>5/18/18, 6:00 – 9:00</i> |
| Day 2 Curriculum | |
| <i>Clifty Falls Hike</i> | <i>5/19/18, 7:00 – 8:00</i> |
| <i>Breakfast</i> | <i>5/19/18, 8:00 – 9:00</i> |
| <i>Module III: What Do You Need?</i> | <i>5/19/18, 9:00-11:30</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Describe business and creative needs and organize them into three major categories: Process, Property, and People. • Describe strategies for engaging with partners and players • Articulate protection needs and strategies. | |
| <i>Lunch & Panel</i> | <i>5/19/18, 11:30 – 1:00</i> |

| | |
|---|------------------------------|
| <i>Module IV: What Does It Cost?</i> | <i>5/19/18, 1:00 – 4:00</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Identify and research costs associated with your own creative entrepreneurial process. • Build a budget to capture and record those costs in a relevant way. • Articulate contingency plans for unexpected financial events (good and bad). | |
| <i>Work Time</i> | <i>5/19/18, 4:00 – 5:00</i> |
| <i>Madison Trolley Party & Monty Python</i> | <i>5/19/18, 7:00 – 9:00</i> |
| Day 3 Curriculum | |
| <i>Breakfast & Office Hours</i> | <i>5/20/18, 8:00 – 9:00</i> |
| <i>Module V: How Do You Monetize It?</i> | <i>5/20/18, 9:00 – 12:30</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Identify “who pays” for the value you deliver, especially if you serve both direct and indirect customers. • Articulate a funding plan that maximizes diversified revenue. • Define achievable revenue goals that support creative goals. | |
| <i>Lunch & Panel</i> | <i>5/20/18, 12:30 – 1:30</i> |
| <i>Module VI: Talking the Talk</i> | <i>5/20/18, 1:30 – 3:30</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Gather your research, exercises, and findings for the week into a coherent business plan, strategy document, or project proposal. • Identify 3-5 metrics to measure success. • Enhance your business communications with illustrations, graphs, and visual representations. • Identify top mistakes funders report when reviewing proposals. • Articulate personalized next steps and follow-ups. | |
| <i>Conclusion</i> | <i>5/20/18, 3:30 – 4:00</i> |
| <i>That’s a Wrap! Depart Madison.</i> | <i>5/20/18, 4:00</i> |
| Next Steps | |
| <i>One-on-One Sessions</i> | <i>Various, 5/21 – 5/30</i> |
| Objectives | |
| <ul style="list-style-type: none"> • Review individualized questions and plan with Elaine. | |
| <i>Fellowship Application Deadline</i> | <i>5/30/18, 4:30 ET</i> |
| Objective | |
| <ul style="list-style-type: none"> • Submit a successful application for the On-Ramp Fellowship. | |

APPENDIX II

Relevant Biographical Information

Paige Sharp, Deputy Director of Programs, Indiana Arts Commission (IAC)

Paige Sharp serves as Deputy Director of Programs for the Indiana Arts Commission (IAC) where she oversees, directs, and manages all institutional programs including statewide services and grant programs funding over \$3.5 million in state and federal dollars each year. Sharp graduated with a BFA from the School of the Arts Institute of Chicago and has served as a passionate arts professional since. Her over twenty years of service has focused on arts education, community arts development, exhibition development, and grantsmaking, and she has served on multiple boards and committees from local to national.

Anna Tragesser, Artist & Community Services Manager, (IAC)

Anna Tragesser is the Artist and Community Services Manager at the Indiana Arts Commission, a born-and-raised Hoosier, and a committed neighbor. She manages grant programs, gatherings and capacity building opportunities for artists and cultural leaders, especially ones that develop entrepreneurship and community engagement. She holds an MA in Arts Administration and an MPA in Nonprofit Management from the O'Neill School of Public and Environmental Affairs at Indiana University Bloomington. Her personal and professional work explores the artistic process and perspective as a pathway for personal and collective agency.

Elaine Grogan Luttrull, Founder, Minerva Financial Arts

Elaine Grogan Luttrull, CPA-PFS, AFC® is the founder of Minerva Financial Arts, a company devoted to building financial literacy and empowerment in creative individuals and organizations through education and counseling. Her workshops and presentations have been featured nationally by a variety of groups, and Elaine teaches at the Columbus College of Art & Design, where she served as the Department Head for Business & Entrepreneurship from 2014-2018. Previously, Elaine served as the Director of Financial Analysis for The Juilliard School and in the Transaction Advisory Services practice of Ernst & Young in New York. Elaine is the author of *Arts & Numbers* (Agate, B2 2013), and she contributed regularly to *Professional Artist* magazine. She is based in Columbus, Ohio where she serves on the boards of the Short North Alliance, Social Ventures, and the Financial Therapy Association and on the advisory board of Besa.

Rick Bennett, Friday Lunch Panelist

Rick Bennett is a professional artist. His works reside in over 100 public, academic, corporate and private collections across the country. He is also a professor of art and art history at Hanover College. Rick also serves as the IAC's Regional Partner for this area, which means he is an advocate and conduit for state funds to arts and cultural organizations.

Holly Mitchell, Friday Lunch Panelist

Holly Mitchell is a nationally celebrated jewelry artist. Her most popular work is Premier Eco-Friendly Jewelry consisting of Recycled Newspaper. Her work has been featured in national media, including the Washington Post and Better Homes and Gardens. Most recently, she was the Silver Award at the Smithsonian Craft Show in Washington DC.

Tony Artis, Friday Lunch Panelist

Tony Artis is a master artist focusing on traditional African drum making. Tony has studied with artisan communities in Ghana, Cleveland, and Cuba. He was twice awarded the Creative Renewal Fellowship from the Arts Council of Indianapolis. He is the founder and artistic director of Ori Afro Jazz Ensemble and co-founder of Sancocho (san-KO-choh) Music and Dance Collage, in which he performs alongside his wife, son, and daughter. In 2004, Tony also became known as Babalawo Awodele Ifasina when he reached an advanced level in the Afro-Cuban spiritual system known as Lukumi. He is passing along his drum making tradition through a mentorship program with Traditional Arts Indiana.

Monika Herzig, Saturday Lunch Panelist

Monika Herzig is an accomplished jazz musician and educator. She currently teaches courses at IU Bloomington SPEA on the Music Industry and Arts Entrepreneurship. She has toured internationally with her band Beeblebrox and had lead many other ensembles around the county. She is the cofounder of Jazz from Bloomington, published a book on Jazz Education legend David Baker. She continues to lead the Jazz Education field with new projects like bringing Jazz Girls Day to Indianapolis.

Arlon Bayliss, Saturday Lunch Panelist

Arlon Bayliss is a professional artist and educator focusing on community-based, collaborative, outdoor works and large scale architectural installations. His gallery artwork is in collections and exhibitions worldwide. He was a guest artist at Rosenthal Glass and Porcelain, Germany for more than 10 years. He has designed for Benko Glass in West Virginia. He has taught glass in the UK and art and design at Anderson University for more than 20 years.

Indiana Small Business Development Center, Sunday Lunch Panelist

The Indiana Small Business Development Center (Indiana SBDC) was created to have a positive and measurable impact on the formation, growth, and sustainability of small businesses in Indiana, and to help Hoosier Entrepreneurs start stronger, grow faster, and work smarter.

APPENDIX III

List of On-Ramp Funded Projects – Fiscal 2019

| Name | County | Region | Amount |
|--------------|-----------|--------|------------|
| Emily Austin | Kosciusko | 2 | \$2,000.00 |

I will be investing in custom matting and framing for about 10 paintings, aiming to place them in stores, galleries, and/or shows around Northern Indiana and beyond. Additionally, I will be making new prints and advertising them to my online audience. By allocating resources toward both local and online venues, I will be able to diversify my revenue streams and enable my business to keep growing.

| | | | |
|---------------|---------|---|------------|
| Hannah Lehman | Elkhart | 2 | \$2,000.00 |
|---------------|---------|---|------------|

The funds will ensure cabin rental for video production, it will allow us to travel locally and regionally to acquire vintage wardrobe for dance choreography, and merchandise promotion options such as stickers cd prints and t shirts. These funds will also allow for mix and mastering of music production and video editing to be immediately covered.

| | | | |
|-------------|--------|---|------------|
| Chris Acton | Porter | 1 | \$2,000.00 |
|-------------|--------|---|------------|

The funds will be used to update and improve my website, making it a more effective marketing and sales tool.

| | | | |
|----------------------|---------|---|------------|
| Billy Gene Easton II | Elkhart | 2 | \$2,000.00 |
|----------------------|---------|---|------------|

The funds will ensure cabin rental for video production, it will allow us to travel locally and regionally to acquire vintage wardrobe for dance choreography, and merchandise promotion options such as stickers cd prints and t shirts. These funds will also allow for mix and mastering of music production and video editing to be immediately covered.

| | | | |
|----------------|-------|---|------------|
| Lizabeth Yager | Allen | 3 | \$1,950.00 |
|----------------|-------|---|------------|

Lizabeth will deepen her knowledge of digital arts by participating in technology classes and utilizing new technology tools. Lizabeth will be able to bring new technology skills to her students and to generate an ongoing source of revenue for her studio art.

| | | | |
|----------------------|-------|---|------------|
| M. Christine Lussier | Allen | 3 | \$2,000.00 |
|----------------------|-------|---|------------|

Through this Fellowship, I will expand the size and scale of my current work by learning a variety of display techniques for wall-mounted ceramic work. After creating a new body of work, I will use my new skills to exhibit the works in public.

| Name | County | Region | Amount |
|------------------------|--------|--------|------------|
| Doris Moyers-Hornbogen | Wells | 3 | \$2,000.00 |

The fellowship will assist me to gain a new set of skills in a subsection of Reborn called Silicone Reborn Baby Dolls through the acquisition of materials and tools, which will double my existing audience and increases my financial stability. This fund will allow me to accept added service jobs from artists as well as take on clients' custom orders for Silicone Reborn Baby Dolls.

| | | | |
|------------|------------|---|------------|
| Lisa Walsh | Tippecanoe | 4 | \$2,000.00 |
|------------|------------|---|------------|

This fellowship will allow me to expand a current body of wearable art, The Topography Series, to include larger wall pieces. Funds will be used for tools, materials, and photographs of new work, strengthening my ability to contend for artist in residency opportunities within the national park system, and cultivating a larger audience for my work.

| | | | |
|--------------|------------|---|------------|
| Bekki Canine | Tippecanoe | 4 | \$1,655.00 |
|--------------|------------|---|------------|

By partnering with the Purdue University Wildlife Science department, I will expand the reach of my art work by increasing community interest and involvement, in both my work and environmental issues. This partnership will culminate in an art exhibit showcasing the series of paintings, and the prints made from them, that communicate the environmental dangers to the Eastern Hellbender Salamander.

| | | | |
|--------------------|--------|---|------------|
| Phyllis Viola Boyd | Marion | 7 | \$2,000.00 |
|--------------------|--------|---|------------|

Phyllis Viola Boyd will compose music to accompany Sister Song, an evolving installation series of collaborative sculptures for transformation and healing created by artist LaShawnda Crowe Storm and other artists. Phyllis will collaborate with other musicians and hold live performances of the music at forthcoming Sister Song exhibits and in community spaces.

| | | | |
|----------------------|-------|---|------------|
| Rebecca Ann Stockert | Allen | 3 | \$2,000.00 |
|----------------------|-------|---|------------|

My proposal for the On Ramp Fellowship is the first step, research and development, in a larger project: creating a book of my narrative illustrations interpreting the poetry of Gene Stratton-Porter. The book will also explore the life and work of Stratton-Porter through a critical lens in terms of entrepreneurship, feminism, and environmentalism

| Name | County | Region | Amount |
|------|--------|--------|--------|
|------|--------|--------|--------|

| | | | |
|-------------------|------------|---|------------|
| Kenya Ferrand-Ott | Tippecanoe | 4 | \$2,000.00 |
|-------------------|------------|---|------------|

It would allow me to be able to buy the tools and supplies I need to take my metal work beyond just using cold connections and wire weaving techniques. These tools would allow me to achieve greater variety of services, and use techniques I learned in college. As of right now I can only do cold connections which has an appeal that not everyone would necessarily be looking for.

| | | | |
|------------------|----------|---|------------|
| Christopher Mack | Delaware | 5 | \$2,000.00 |
|------------------|----------|---|------------|

Hip hop artist Chris Mack will form a music tour with LJ Herbert that will educate, inspire, & demonstrate musical entrepreneurship to teens actively involved in eight Boys & Girls Club facilities in Central Indiana.

| | | | |
|-----------------|--------|---|------------|
| Paul Nethercott | Marion | 7 | \$2,000.00 |
|-----------------|--------|---|------------|

The On Ramp Fellowship will enable me to: set up my film business as a legal entity; take the course “Captivate Your Audience With Transformational Storytelling;” hire a professional coach to help me develop a business plan; and serve the nonprofit community of Indianapolis by presenting a workshop on “Advancing Your Mission Through Visual Storytelling.”

| | | | |
|-------------|----------|---|------------|
| Eric O’Dell | Hamilton | 7 | \$2,000.00 |
|-------------|----------|---|------------|

Bookmaker Eric O’Dell will inspire Hoosier creatives with intentionally-designed, artful, and practical books to inspire and propel creative thought. By engaging artists around the state of Indiana, Eric will uniquely craft books to be used by these artists in order to understand how his work has facilitates theirs.

| | | | |
|--------------|----------|---|------------|
| Megan Benson | Hamilton | 7 | \$2,000.00 |
|--------------|----------|---|------------|

I will broaden my weaving knowledge by attending workshops in weaving styles outside my area of expertise focusing on double-weave, back-strap and basket weaving techniques. I will then synthesize these techniques into my own practice, create new work and launch my creative business.

| | | | |
|------------|--------|---|------------|
| Kate Ellis | Monroe | 8 | \$2,000.00 |
|------------|--------|---|------------|

Kate will lead eco-printing workshops in the community and promote these workshops and her other creative work through a new website. Eco-printing is a type of contact printing with leaves and natural dyes on fabric.

| Name | County | Region | Amount |
|----------------|-------------|--------|------------|
| Rachel Johnson | Bartholomew | 9 | \$2,000.00 |

Rachel will use the funds to build a series of sculptures that combine traditional limestone carving techniques with other locally fabricated materials. Rachel will work with local experts in stone carving, as well as local professionals using the latest technologies for fabrication of materials often used in public art installations, such as steel, resin, and aluminum.

| | | | |
|---------------|-------|----|------------|
| Mary E. Bolin | Perry | 10 | \$2,000.00 |
|---------------|-------|----|------------|

I will use the funds toward front end web design workshops, seminars, and training. This will help me to better serve my clients needs, as well as my desire to help them and their businesses succeed. If they are successful, I will be successful.

| | | | |
|--------------|--------|---|------------|
| Jim Peterson | Marion | 7 | \$2,000.00 |
|--------------|--------|---|------------|

Jim will empower theatre students and actors by coaching them through the audition process in a dedicated studio space with the help of online material. Funds from this fellowship will be used to support the launch of audition process coaching service by creating the needed space, both in a studio and creating an online presence.

| | | | |
|-----------------------------|--------|---|------------|
| Lynn Chapin Shearer Schnick | Morgan | 8 | \$2,000.00 |
|-----------------------------|--------|---|------------|

Veteran art teacher, Chapin Schnick, is excited to offer her studio teaching philosophy at a shared studio space in Martinsville, Indiana. Young Morgan County residents, and their families, will have the unique opportunity to broaden their art knowledge while making choices, like working artists, with Schnick acting as a facilitator sharing her art and arts education expertise.

| | | | |
|--------------|-------------|---|------------|
| Alex Warnick | Bartholomew | 9 | \$2,000.00 |
|--------------|-------------|---|------------|

In collaboration with the Indiana State Museum, Alex Warnick will create a series of paintings highlighting the work of Indiana author and naturalist, Gene Stratton Porter. The final exhibit will celebrate Indiana's unique flora and fauna as well as the Hoosier heritage of connecting with nature through art.

| | | | |
|----------------------|-----------|----|------------|
| Russell Alan Vossler | Jefferson | 12 | \$2,000.00 |
|----------------------|-----------|----|------------|

By making my studio habitable and comfortable for myself and students, and equipping it to reproduce my sculpting work (the work for which I am best known), I will jumpstart my career, allowing me to reach new clients and reconnect with the old. Teaching free workshops is a way to give back, and will enhance artistic awareness in my community generally, and for our local West Street Art Center.

| Name | County | Region | Amount |
|--------------------|--------|--------|------------|
| Jennie DiBeneditto | Clark | 12 | \$2,000.00 |

Jennie will create a dedicated enameling workspace in her existing studio including the purchase of specialized enameling equipment, tools, and materials. The creation of this workspace will allow her to expand her artistic practice, teach one-on-one classes, offer studio rental to other artists, and advance her enameling expertise in the Southern Indiana region.

| | | | |
|--------------|-----------|----|------------|
| TeriLu Adler | Jefferson | 12 | \$2,000.00 |
|--------------|-----------|----|------------|

I plan to develop a program of classes in conjunction with the Southern Indiana Folk Art School (www.southernindianafolkschool.com), Madison Area Arts Alliance (MAAA), and the Jefferson County History Center, with the goals of learning more by giving artists a public outlet, connecting with other artists, sharing arts and crafts with the public, and encouraging “non-artists” to be creative.

| | | | |
|---------------------|--------|----|------------|
| Matthew Tyler Emery | Ripley | 12 | \$2,000.00 |
|---------------------|--------|----|------------|

These funds will allow me to develop relationships, as well as a market for my work within the Madison, Indiana Cultural District. By actively engaging with local organizations & establishing a retail presence on Main Street, I will transition from a primarily online entrepreneur, to one in which I am interacting face-to-face with customers, & contributing to growth of artists within my community.

APPENDIX IV
Feedback Quotes from On-Ramp Participants
Source: On-Ramp Post-Survey Comments

Q32: Is there anything else you'd like us to know about your experience?

Loved it. Everything was great!

This workshop was a fantastic use of my time. I feel inspired to be more proactive in seeking out opportunities and more confident about being successful!

Great course! Well worth it. This should definitely become an ongoing initiative.

It was fantastic! Any of the questions that I marked lower are not a reflection of what I did or did not learn in the program; rather, these are things I know I need to work on. Thank you!

Thank you for this wonderful opportunity.

It was interesting.

This could easily be a four-day workshop, vs. a jam-packed 3-day... but it was THE most well-planned/ executed professional development experience I've ever attended, and I've gone to 3-5, every year, for the past 15 years. Well done, IAC & Elaine!

It was a very valuable experience and I really enjoyed the "Show and Tell" evening it was motivating to hear about how other artists got their start.

Felt like lots of extras were attended to in order to make attendees feel very appreciated and taken care of. Food was great, and I loved that it was catered in to maximize our time. Loved the lunch panels and thought they were very valuable. Loved the trolley tour of Madison. Wished the whole thing was longer--I wanted more material covered, and more in depth. I'm REALLY hoping a "Level 2" course will be offered in the future and would be the first to invest in the opportunity to attend. I could have used more concentrated time to do the exercises: too much talking and distraction for me to think through my own answers well. Overall, the diversity among attendees was a wonderful thing and added a lot to the experience. However, I did find it limiting at times in the sense that Elaine may have addressed areas in further depth if they had applied to a greater number of the attendees. Her answers were often 'it depends' in a way that wasn't helpful. But overall, I thought she was great! Very encouraging and positive, and that went a long way for helping us all to be brave and face our fears, whatever they were.

It's was great awakening art and people are valuable and I needed a reminder that there are others willing to support this idea

I can't thank you enough for putting this together for all of us. Great job to Anna and Paige! The IAC is lucky to have 2 phenomenal people working for them and for and with us...Indiana's creative entrepreneurs! THANK YOU!

This was an amazing opportunity where I learned tons of new information a got a refresher on some things I learned long ago but forgot. Great skills to put into action right away!

I loved the support given by the IAC staff and the confidence they showed in me even when I had doubts.

And I was thrilled to learn that Elaine is dedicated to teaching further classes. I can't imagine a better guide. I regard On Ramp as a lifeline that was thrown to me, who had a career caught in the doldrums, transitioning awkwardly from work-for-hire to independence. I feel very fortunate to have been selected to attend it. I have already begun to recommend this program to fellow artists I know. I made valuable new connections with fellow participants and the trove I learned in three short days of lectures, questions, interaction, and note taking I am sure will last me forever. Thank you IAC, and thank you On Ramp!

This should be a course that every professional artist in Indiana (and beyond) has the opportunity to attend. Elaine is beyond valuable and accessible, unreal how knowledgeable and understanding she is at answering concerns and questions, and the staff were extremely helpful - especially Paige Sharp and Anna Traggerer with any questions that we had throughout about grant ideas. I wish I had been able to attend this years ago! I have been incredibly empowered in my creative career and I hope to empower others with the wisdom I gained from this conference. Thanks again for the opportunity!!!

no

It was really insightful and helpful, I learned so much. Especially how artists have to diversify their revenue incomes via the starring role/support role/and production role comparisons:) I also liked how we got to meet so many artists!

I had a wonderful experience and feel extremely well prepared to plan and execute my goals. Thank you!

THANK YOU

It's 5 days after the weekend ended and I'm still flying high! The workshop with Elaine was exactly what I needed, at the right time, in the right format! And being in a room with such an incredible group was so inspiring! A huge Thank You to the IAC for the opportunity!!

The things I learned and the people I met made this one of the best things I have done for my creative business and my life in general. Thanks to Elaine, Anna, Paige, and everyone else who worked so hard to make this happen.

There was an abundance of information that was not to clear before on ramp. The course helped me create a smarter business strategy for the future. I can not thank you enough for letting me participate, keep up the amazing job.

It was a valuable time for me, now I need to apply what I heard.

I thoroughly enjoyed On-Ramp. I got far more out of it than I expected. I would have liked to have spent more time on metrics development and types of metrics. It would have been good to cover more on insurance, both personal and professional. I am so glad to have been a part of this class, and I look forward to more in the future. Thank you for putting it on.

Indiana Arts Council should be thrilled with the product they provided. I am surprised that this is the first On-Ramp cohort, as it felt as if everything worked out perfectly.

This was the most informational, helpful workshop I have ever been to. I really appreciate everything the Indiana Arts Commission and everyone else did to make this experience incredible! Thank you!

It was above and beyond what I hoped it would be! I feel like I have a solid understanding of what it takes to be a business-savvy artist, as well as a renewed investment in the Indiana art community. Thanks for all the effort behind the scenes that made this experience possible!

Wonderful experience and honored to have been a part of it!

no thanks

I had an incredible time connecting with other artists from across Indiana that come from different backgrounds and have different pursuits. It was inspiring to know that they all had the same passion for making a full-time career out of their art. Elaine was an incredible instructor with a real knack for understanding artists and the struggles we often go through with understanding the business side of everything.

Thank you for a wonderful weekend! I'm so grateful for everyone who made On-Ramp happen in such a successful way.

First of all THANK YOU! it was so good to have set apart time to just think and work on these issues. It was so helpful to have someone who was logical and strategic and familiar with artistic problems. Elaine was masterful at creating a safe place for people... quickly!! and encouraging participation and naming fears and moving past them. It was frankly unbelievable how quickly she did all that.

The other artist where invaluable and talking to artist that where already big in the industry was fantastic.

It was wonderful! I hope it continues and more people can be a part of the program! Loved it!

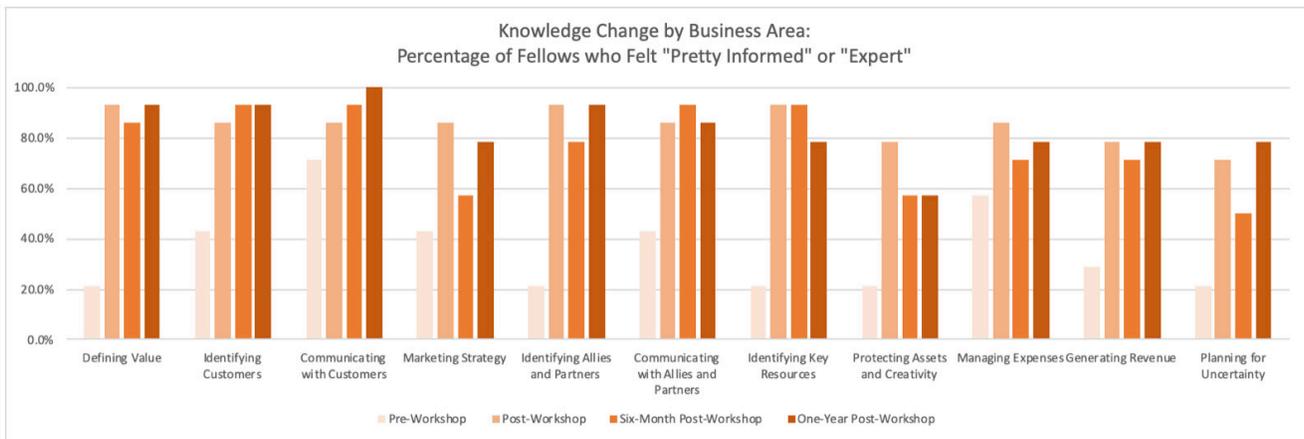
APPENDIX V

Summary Data – Statements of Creative Empowerment

| # | Statements of Financial Empowerment | P-Value (V0 to V1) | Significance | P-Value (V0 to V2) | Significance | P-Value (V0 to V3) | Significance |
|----|--|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|
| 14 | My business budget includes allocations for my own time and experience, plus tax obligations and reinvestment in the business based on my long-term goals. | 2.52676E-11 | Highly Significant | 2.16178E-10 | Highly Significant | 1.5264E-11 | Highly Significant |
| 15 | I have developed a diversified revenue strategy that makes use of my own strengths and opportunities. | 1.6449E-06 | Highly Significant | 1.31273E-10 | Highly Significant | 2.13122E-10 | Highly Significant |
| 21 | I track 3-5 key metrics that let me know how I am doing. | 6.59292E-09 | Highly Significant | 1.00108E-08 | Highly Significant | 8.12529E-09 | Highly Significant |
| 8 | I proactively build and update budgets that are consistent with my overall goals, and I revisit them regularly. | 7.21424E-06 | Highly Significant | 7.95324E-06 | Highly Significant | 2.29936E-08 | Highly Significant |
| 12 | I have a sufficient amount of money saved in an emergency reserve fund if something goes wrong. | 0.000341592 | Highly Significant | 2.5791E-06 | Highly Significant | 1.2604E-07 | Highly Significant |
| 18 | I proactively manage the most important business relationships by providing updates and meeting with partners and players regularly. | 2.23101E-05 | Highly Significant | 3.35629E-06 | Highly Significant | 1.67718E-07 | Highly Significant |
| 11 | I feel good about strategically managing debt and borrowing when it makes sense to do so. | 0.003371619 | Significant | 0.000434717 | Highly Significant | 6.17105E-07 | Highly Significant |
| 19 | I proactively manage the most important personal relationships in my life by balancing personal and professional obligations. | 0.008350206 | Significant | 5.6327E-05 | Highly Significant | 6.71574E-06 | Highly Significant |
| 20 | I have identified key resources necessary for my business. | 1.33001E-06 | Highly Significant | 9.53525E-09 | Highly Significant | 7.12096E-06 | Highly Significant |
| 16 | I incorporate tax awareness into my financial system, and I have a good understanding of how taxes work. | 9.92075E-10 | Highly Significant | 1.51829E-05 | Highly Significant | 1.06475E-05 | Highly Significant |
| 17 | I have identified key partners and players within my industry (and related industries), and I communicate with them regularly. | 8.37738E-06 | Highly Significant | 1.44042E-06 | Highly Significant | 1.42363E-05 | Highly Significant |
| 9 | I strategically manage and protect my creative and business assets. | 2.02681E-05 | Highly Significant | 0.000472818 | Highly Significant | 0.000180148 | Highly Significant |
| 10 | I am confident in the entity type I have chosen for my business, and I know when it makes sense to reevaluate that choice. | 0.028059069 | Significant | 0.00269103 | Significant | 0.009098391 | Significant |
| 6 | My business spending reflects my values, and I make intentional choices about what I spend. | 0.038959919 | Significant | 0.045204757 | Significant | 0.029050347 | Significant |
| 4 | I know how to reach those I serve (customers or clients) consistently and effectively, based on metrics that make sense for my business. | 3.87802E-06 | Highly Significant | 0.000526603 | Highly Significant | 0.03113006 | Significant |
| 5 | I maintain relationships with my customers or clients regularly through effective communications that add value to the customer experience. | 0.24112475 | Not Significant | 0.066896861 | Not Significant | 0.056141348 | Not Significant |
| 3 | I know who I serve and I have a good understanding of what they value about my work. | 0.015015815 | Significant | 0.002243608 | Significant | 0.099876864 | Not Significant |
| 2 | I can articulate clearly what I do and why I am the most capable person of doing it. | 0.252748574 | Not Significant | 0.445240217 | Not Significant | 0.563456253 | Not Significant |
| 13 | I advocate for myself (and sometimes others) to ensure what I earn reflects the value of my skills and experiences. | 0.810750222 | Not Significant | 0.248231031 | Not Significant | 0.602440535 | Not Significant |
| 7 | My calendar reflects my priorities, and I make intentional choices about how I spend my time. | 0.884166348 | Not Significant | 0.642895853 | Not Significant | 0.638719493 | Not Significant |
| 1 | I define personal, professional, and creative goals. And I achieve them. | 0.993711332 | Not Significant | 0.993429594 | Not Significant | 0.979976781 | Not Significant |
| 22 | I am capable of learning and growth, and I am not afraid of what I don't know. | 0.999996165 | Not Significant | 1 | Not Significant | 0.999920261 | Not Significant |

| Pre-Workshop Weighted Mean | Post-Workshop Weighted Mean | Six-Month Post Weighted Mean | One-Year Post Weighted Mean | Short-term Change in Weighted Mean | Six-Month Change in Weighted Mean | One-Year Change in Weighted Mean | Additional Fellows Answering 5 or 6 (One Year) |
|----------------------------|-----------------------------|------------------------------|-----------------------------|------------------------------------|-----------------------------------|----------------------------------|--|
| 1.929 | 4.000 | 4.214 | 4.429 | 2.071 | 2.286 | 2.500 | 7 |
| 2.500 | 4.357 | 5.143 | 4.786 | 1.857 | 2.643 | 2.286 | 7 |
| 1.643 | 3.714 | 3.857 | 3.714 | 2.071 | 2.214 | 2.071 | 5 |
| 2.857 | 4.143 | 4.286 | 4.429 | 1.286 | 1.429 | 1.571 | 4 |
| 2.357 | 3.357 | 3.429 | 3.929 | 1.000 | 1.071 | 1.571 | 3 |
| 2.571 | 3.929 | 4.429 | 4.357 | 1.357 | 1.857 | 1.786 | 5 |
| 3.143 | 4.286 | 4.286 | 4.857 | 1.143 | 1.143 | 1.714 | 6 |
| 3.643 | 4.286 | 4.786 | 4.643 | 0.643 | 1.143 | 1.000 | 2 |
| 2.786 | 4.571 | 5.286 | 4.857 | 1.786 | 2.500 | 2.071 | 9 |
| 2.714 | 4.500 | 4.357 | 4.214 | 1.786 | 1.643 | 1.500 | 6 |
| 2.571 | 4.286 | 4.571 | 4.571 | 1.714 | 2.000 | 2.000 | 7 |
| 2.429 | 3.929 | 4.071 | 4.214 | 1.500 | 1.643 | 1.786 | 6 |
| 3.357 | 4.857 | 5.000 | 5.143 | 1.500 | 1.643 | 1.786 | 8 |
| 4.214 | 4.857 | 5.357 | 5.143 | 0.643 | 1.143 | 0.929 | 5 |
| 2.643 | 4.357 | 4.286 | 4.071 | 1.714 | 1.643 | 1.429 | 7 |
| 3.357 | 4.571 | 4.429 | 4.429 | 1.214 | 1.071 | 1.071 | 2 |
| 3.571 | 4.929 | 5.071 | 4.857 | 1.357 | 1.500 | 1.286 | 8 |
| 3.929 | 5.286 | 5.143 | 5.286 | 1.357 | 1.214 | 1.357 | 8 |
| 3.857 | 4.286 | 5.000 | 5.071 | 0.429 | 1.143 | 1.214 | 5 |
| 4.286 | 4.571 | 4.929 | 5.071 | 0.286 | 0.643 | 0.786 | 4 |
| 4.643 | 5.071 | 5.143 | 5.214 | 0.429 | 0.500 | 0.571 | 4 |
| 6.000 | 5.714 | 5.929 | 5.714 | -0.286 | -0.071 | -0.286 | 0 |

APPENDIX VI
KAIR Index Responses

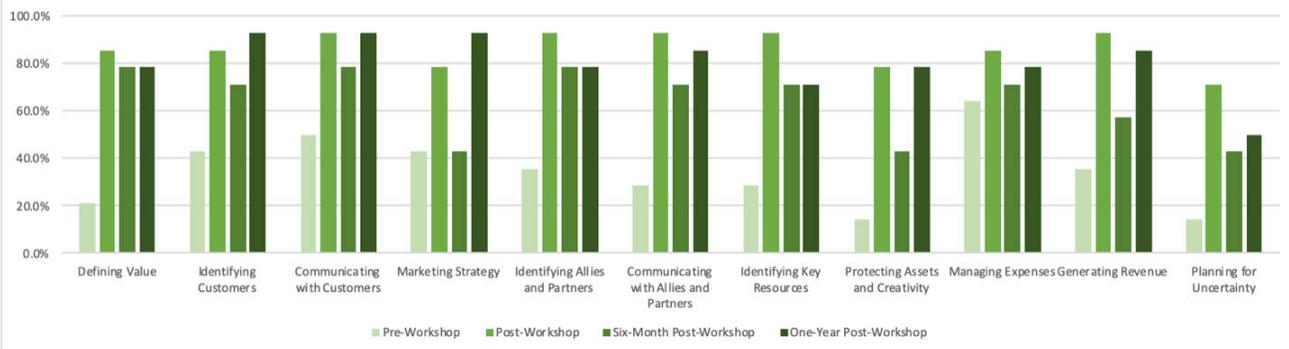


How Knowledgeable Are You in These Key Business Areas?

Percentage of "Pretty Informed" or "Expert" Responses by Area:

| | Defining Value | Identifying Customers | Communicating with Customers | Marketing Strategy | Identifying Allies and Partners | Communicating with Allies and Partners | Identifying Key Resources | Protecting Assets and Creativity | Managing Expenses | Generating Revenue | Planning for Uncertainty |
|-------------------------------|----------------|-----------------------|------------------------------|--------------------|---------------------------------|--|---------------------------|----------------------------------|-------------------|--------------------|--------------------------|
| Pre-Workshop | 21.4% | 42.9% | 71.4% | 42.9% | 21.4% | 42.9% | 21.4% | 21.4% | 57.1% | 28.6% | 21.4% |
| Post-Workshop | 92.9% | 85.7% | 85.7% | 85.7% | 92.9% | 85.7% | 92.9% | 78.6% | 85.7% | 78.6% | 71.4% |
| Six-Month Post-Workshop | 85.7% | 92.9% | 92.9% | 57.1% | 78.6% | 92.9% | 92.9% | 57.1% | 71.4% | 71.4% | 50.0% |
| One-Year Post-Workshop | 92.9% | 92.9% | 100.0% | 78.6% | 92.9% | 85.7% | 78.6% | 57.1% | 78.6% | 78.6% | 78.6% |
| Pre- to Post- Delta | 71.4% | 42.9% | 14.3% | 42.9% | 71.4% | 42.9% | 71.4% | 57.1% | 28.6% | 50.0% | 50.0% |
| Pre- to Six-Month-Post Delta | 64.3% | 50.0% | 21.4% | 14.3% | 57.1% | 50.0% | 71.4% | 35.7% | 14.3% | 42.9% | 28.6% |
| Post- to Six-Month Post Delta | -7.1% | 7.1% | 7.1% | -28.6% | -14.3% | 7.1% | 0.0% | -21.4% | -14.3% | -7.1% | -21.4% |
| Pre to One-Year Post Delta | 71.4% | 50.0% | 28.6% | 35.7% | 71.4% | 42.9% | 57.1% | 35.7% | 21.4% | 50.0% | 57.1% |

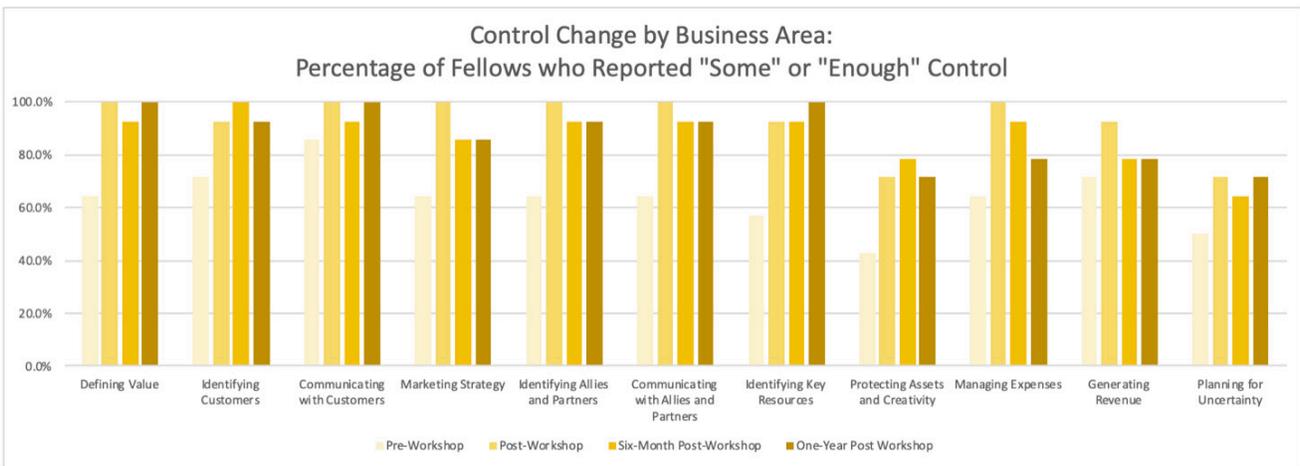
**Action Change by Business Area:
Percentage of Fellows who Took Action "Usually" or "Always"**



How Often Do You Take Action in These Key Business Areas?
Percentage of "Usually" or "Always" Responses by Area:

| | Defining Value | Identifying Customers | Communicating with Customers | Marketing Strategy | Identifying Allies and Partners | Communicating with Allies and Partners | Identifying Key Resources | Protecting Assets and Creativity | Managing Expenses | Generating Revenue | Planning for Uncertainty |
|-------------------------------|----------------|-----------------------|------------------------------|--------------------|---------------------------------|--|---------------------------|----------------------------------|-------------------|--------------------|--------------------------|
| Pre-Workshop | 21.4% | 42.9% | 50.0% | 42.9% | 35.7% | 28.6% | 28.6% | 14.3% | 64.3% | 35.7% | 14.3% |
| Post-Workshop | 85.7% | 85.7% | 92.9% | 78.6% | 92.9% | 92.9% | 92.9% | 78.6% | 85.7% | 92.9% | 71.4% |
| Six-Month Post-Workshop | 78.6% | 71.4% | 78.6% | 42.9% | 78.6% | 71.4% | 71.4% | 42.9% | 71.4% | 57.1% | 42.9% |
| One-Year Post-Workshop | 78.6% | 92.9% | 92.9% | 92.9% | 78.6% | 85.7% | 71.4% | 78.6% | 78.6% | 85.7% | 50.0% |
| Pre- to Post- Delta | 64.3% | 42.9% | 42.9% | 35.7% | 57.1% | 64.3% | 64.3% | 64.3% | 21.4% | 57.1% | 57.1% |
| Pre- to Six-Month-Post Delta | 57.1% | 28.6% | 28.6% | 0.0% | 42.9% | 42.9% | 42.9% | 28.6% | 7.1% | 21.4% | 28.6% |
| Post- to Six-Month-Post Delta | -7.1% | -14.3% | -14.3% | -35.7% | -14.3% | -21.4% | -21.4% | -35.7% | -14.3% | -35.7% | -28.6% |
| Pre- to One-Year Post Delta | 57.1% | 50.0% | 42.9% | 50.0% | 42.9% | 57.1% | 42.9% | 64.3% | 14.3% | 50.0% | 35.7% |

Control Change by Business Area:
Percentage of Fellows who Reported "Some" or "Enough" Control

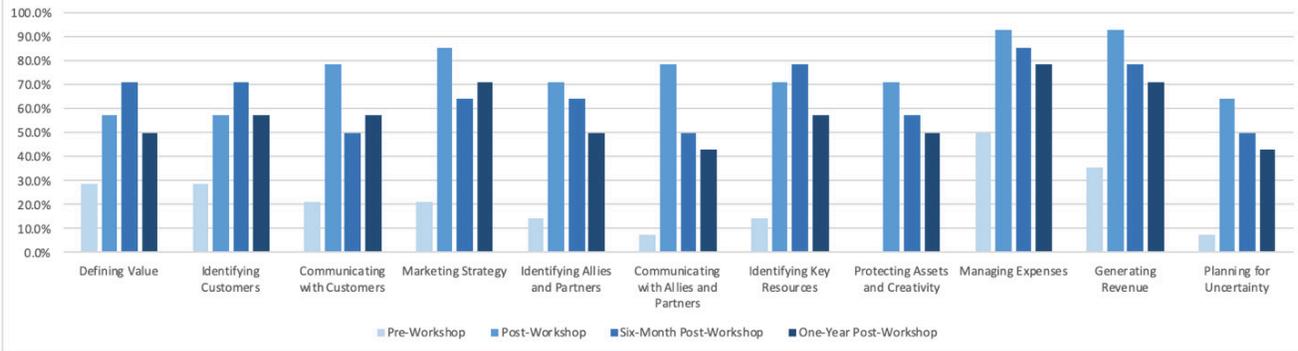


How Much Control Do You Feel You Have Over Key Business Areas?

Percentage of "Some" or "Enough" Responses by Area:

| | Defining Value | Identifying Customers | Communicating with Customers | Marketing Strategy | Identifying Allies and Partners | Communicating with Allies and Partners | Identifying Key Resources | Protecting Assets and Creativity | Managing Expenses | Generating Revenue | Planning for Uncertainty |
|-------------------------------|----------------|-----------------------|------------------------------|--------------------|---------------------------------|--|---------------------------|----------------------------------|-------------------|--------------------|--------------------------|
| Pre-Workshop | 64.3% | 71.4% | 85.7% | 64.3% | 64.3% | 64.3% | 57.1% | 42.9% | 64.3% | 71.4% | 50.0% |
| Post-Workshop | 100.0% | 92.9% | 100.0% | 100.0% | 100.0% | 100.0% | 92.9% | 71.4% | 100.0% | 92.9% | 71.4% |
| Six-Month Post-Workshop | 92.9% | 100.0% | 92.9% | 85.7% | 92.9% | 92.9% | 92.9% | 78.6% | 92.9% | 78.6% | 64.3% |
| One-Year Post-Workshop | 100.0% | 92.9% | 100.0% | 85.7% | 92.9% | 92.9% | 92.9% | 71.4% | 78.6% | 78.6% | 71.4% |
| Pre- to Post- Delta | 35.7% | 21.4% | 14.3% | 35.7% | 35.7% | 35.7% | 35.7% | 28.6% | 35.7% | 21.4% | 21.4% |
| Pre- to Six-Month-Post Delta | 28.6% | 28.6% | 7.1% | 21.4% | 28.6% | 28.6% | 35.7% | 35.7% | 28.6% | 7.1% | 14.3% |
| Post- to Six-Month Post Delta | -7.1% | 7.1% | -7.1% | -14.3% | -7.1% | -7.1% | 0.0% | 7.1% | -7.1% | -14.3% | -7.1% |
| Pre- to One-Year Post Delta | 35.7% | 21.4% | 14.3% | 21.4% | 28.6% | 28.6% | 42.9% | 28.6% | 14.3% | 7.1% | 21.4% |

Results Change by Business Area: Percentage of Fellows who Reported "Sometimes" or "Always" Using Metrics to Track Results



How Often Do You Use Metrics to Track Key Business Areas?

Percentage of "Sometimes" or "Always" Responses by Area:

| | Defining Value | Identifying Customers | Communicating with Customers | Marketing Strategy | Identifying Allies and Partners | Communicating with Allies and Partners | Identifying Key Resources | Protecting Assets and Creativity | Managing Expenses | Generating Revenue | Planning for Uncertainty |
|-------------------------------|----------------|-----------------------|------------------------------|--------------------|---------------------------------|--|---------------------------|----------------------------------|-------------------|--------------------|--------------------------|
| Pre-Workshop | 28.6% | 28.6% | 21.4% | 21.4% | 14.3% | 7.1% | 14.3% | 0.0% | 50.0% | 35.7% | 7.1% |
| Post-Workshop | 57.1% | 57.1% | 78.6% | 85.7% | 71.4% | 78.6% | 71.4% | 71.4% | 92.9% | 92.9% | 64.3% |
| Six-Month Post-Workshop | 71.4% | 71.4% | 50.0% | 64.3% | 64.3% | 50.0% | 78.6% | 57.1% | 85.7% | 78.6% | 50.0% |
| One-Year Post-Workshop | 50.0% | 57.1% | 57.1% | 71.4% | 50.0% | 42.9% | 57.1% | 50.0% | 78.6% | 71.4% | 42.9% |
| Pre- to Post- Delta | 28.6% | 28.6% | 57.1% | 64.3% | 57.1% | 71.4% | 57.1% | 71.4% | 42.9% | 57.1% | 57.1% |
| Pre- to Six-Month-Post Delta | 42.9% | 42.9% | 28.6% | 42.9% | 50.0% | 42.9% | 64.3% | 57.1% | 35.7% | 42.9% | 42.9% |
| Post- to Six-Month Post Delta | 14.3% | 14.3% | -28.6% | -21.4% | -7.1% | -28.6% | 7.1% | -14.3% | -7.1% | -14.3% | -14.3% |
| Pre- to One-Year Post Delta | 21.4% | 28.6% | 35.7% | 50.0% | 35.7% | 35.7% | 42.9% | 50.0% | 28.6% | 35.7% | 35.7% |



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